

# METAL Matta

No 2

75p

MILESTONES IN METAL  
DAVE DUFORT'S TOP 10

DGS 004

TOOLS OF THE TRADE  
THE TASTES OF ROTH

GIRLSCHOOL

LEMMY

GILLAN

AC/DC

KISS



INSIDE: MOTORHEAD WALL-POSTER

PLUS: STUNNING COLOUR PHOTOS



## GILLAN INTERVIEW EXCLUSIVE

(And a pile of free albums)



**KISS**

A Concept Album?

**GIRLSCHOOL**

Screamin' Blue Murder,





# IN

The seismic detector has dipped into the red zone, amplifiers are weeping blood as the great god of metallica once again arises from the Valley of the Deaf!

Welcome to issue number two of METAL MANIA, the magazine that does for heavy metal music what Attila The Hun did for the funeral trade. If you like your rock loud, hard and awesome, then you've come to the right place. For here in words of steel and garishly visual photos are some of the leading metallic maniacs on the scene today. There are interviews with Gillan and Kiss, Uli John Roth of Electric Sun talks about guitars from all angles. We've a special feature on those femme fatales, Girlschool, plus a look at four of the brightest new bands on the horizon. All that and Tytan's Dave Dufort with his Top Ten HM tracks of all time, exclusive UK and import charts from one of the most authoritative sources in the country, and a look back at the Top 20 metallic albums of 1981.

Not satisfied yet? Well, howzabout full colour pix of AC/DC in usual total overkill and a sensational poster of the ultimate band of hope and gory (sic) — Motorhead. And just to round things off nicely, there's a competition which gives you the chance of winning a personally autographed Gillan album and up-to-the-minute news and gossip on those that matter.

The night of a hundred heavies is upon us! In a future issue, METAL MANIA intends to publish the Top 100 HM albums of all time, a listing that YOU will choose for us. All we want you to do is put down on a postcard your top three albums in order of preference and send them to: *THE HUNDRED HEAVIES*, Metal Mania, 26, Parkway, London NW1 7AH. From all the entries we shall compile THE definitive chart.

Okay, so what are you waiting for? Turn the pages and let the party commence!



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## ALL THE NEWS THAT'S FLYING AROUND

Let's start with a statistic. Do you realise that Don Airey recently became the 12th personage to quit/get fired from Rainbow. The list of victims makes interesting reading. **VOCALISTS:** Graham Bonnet, Ronnie James Dio. **DRUMMERS:** Gary Driscoll, Cozy Powell. **KEYBOARDSMEN:** Mickey Lee Soul, Tony Carey, David Stone, Don Airey. **BASSISTS:** Craig Gruber, Jimmy Bain, Bob Daisley and Mark Clarke. Who will be the 13th casualty? Metal Mania's money is on vocalist Joe Lynn Turner.



GRAHAM BONNET

From labels to tours. Hope you booked your place down the front for Sammy Hagar? The Red Rampager started out on his first UK tour for almost two years at the Cornish Coliseum on January 23rd. He then played a further 12 dates, climaxing with two nights at London's Hammersmith Odeon on February 9/10. A new album should be available soon, featuring 'Heavy Metal', the man's recent single and a track that turns up in the movie of the same name (which incidentally should be coming to your area any time now).



SAMMY HAGAR

Talking of personnel changes have you heard the one about Uriah Heep? Seems Mick Box, Lee Kerslake and Bob Daisley have now been joined by Ken Hensley, fed up with his Shotgun solo career. Moreover, the flabby foursome have quit Bronze Records AND offered former vocalist David 'Lord' Byron his old position again. One awaits the outcome with hysterical fascination! And whilst on the subject of hysteria, it has been heinously rumoured that Motorhead didn't have things all their own way during the recent Eurotour. AS if murder and arson weren't enough, Lemmy and the lads were apparently given a hard time by support trio Tank. Indeed, whispers have been circulating to the effect that Ward's waistrrels blew the headlines away in (wait for it) Finland. Perhaps Motorhead should attend Finnishing School (groan) before returning.

On a more serious note, many of you maniacs out there might well be considering forming your own band and recording a demo tape. But what do you do with your hot little items once they've been cut? Well, try contacting either Heavy Metal Records or Neat Records, two highly active independent labels, specialising in metallicaphobia. HM Records, run by Paul Birch and Juanita Anderson, first came onto the scene in 1980, via 'All Riot Now', a single by local band Handsome Beasts (see Hot and Rising' this month). Since then they've issued more seven-inchers by the likes of Witchfinder General, Split Beaver, Twisted Ace and Jaguar. A 12-group compilation has also appeared on the label entitled 'Heavy Metal Heroes' and a Handsome Beasts LP - 'Beastiality'. HMR are constantly on the lookout for new acts with something exciting to offer and can be contacted via Paul Birch, 165 Wolverhampton Rd, Sedgley, Dudley DY3 1QR.



ROCK GODDESS



SAXON

Keeping the European flavour, it does look as if those Yorkshire terriers Saxon really do take the title sentiments of 'And The Bands Played On' very seriously - the evidence is undeniable. Apparently on their recent Eurotour, Barnsley's finest - plus entire entourage - got stuck on one of those long, winding Swiss mountain roads as they hot-footed towards the Italian border

and a scheduled gig that night in Milan. An on-going-gig-cancelling-situation, you might have thought? Not when 5,000 irate Italians were already inside the concert hall threatening to riot unless the band turned up. So, only stopping to obtain diplomatic passes, the Saxon lads sped to Milan in record-breaking time and saved the day by performing with the support band's equipment!

# N

eat are a north-eastern outfit, headed by David Wood. They came into existence in December 1979, first making an impact when they put out the single 'Don't Touch Me There' by the Tygers Of Pan Tang, who've since, of course, gone on to find some fame and a little fortune with MCA. Other singles have also appeared by such notaries as Fist, White Spirit, Raven and Venom and as if that weren't enough there's also 'Lead-weight' a cassette compilation, plus 'Rock Until You Drop' and 'Welcome To Hell', the debut albums from Raven and Venom respectively. As with HMR, Neat's net drags the country in search of fresh metal-minded maniacs. They can be reached at 71, High St East, Wallsend, Tyne & Wear, NE28 7RJ.

Finally, the Shrapnel tips for '82 - the bands to watch out for during the coming months: Rock Goddess (maids of metallica, a threesome from south London), Tytan (see 'Hot 'n' Rising' entry), Storm (a sensational metal/pop trio from Los Angeles), Venom (a torrid terrorsome trio with a nice line in the devil's brew), Spider (four-piece boogie merchants from Merseyside) and Doc Holliday (five of the raunchiest exponents of US boogie).



VENOM







# GILLAN

H

## *Screaming Back To Happiness*

Heavy metal doesn't forget its heroes — just ask Ian Gillan. Two years ago, the man who gave the 'scream' its place in the HM vocal style, seemingly had a one-way ticket to scrap-heap city. Whilst fellow former Purple pilots like Ritchie Blackmore, Roger Glover, Ian Paice and Jon Lord had found considerable success with Rainbow and Whitesnake, the big G's own outfit, the Ian Gillan Band, had little going for it. But in rock, the un-



predictable is a way of life. So a fresh recording contract was secured with vibrant Virgin, IGB became Gillan and three albums on they've rapidly closed the gap with Blackmore's battalion and Coverdale's campaigners. Indeed 1981 was VERY MUCH Gillan's year — two major chart albums, a handful of big hit singles and a massive sell-out tour.

Of course, all this owes much to the musical and mental strength of Gillan and his cohorts. But, as the man himself actively acknowledges, it was the dedication of the fans which finally pulled them through. "We've followed a fairly difficult, if adventurous, path over the past five years. What kept us going through the hard times were the fans. They've put us where we are today. You see, our type of fan is far less fickle than those who are predominantly singles-orientated. To heavy rock followers, music plays an important part in their lives. That's why it's vital for Gillan not to merely play selected prestige gigs but to

go out and literally bring the music to the people. Hell, things are expensive enough as it is without adding to the cost by forcing fans to travel miles for a gig.

"And you know something? Contrary to what some might think, we as a band love being on the road. I've heard so many groups moan about how difficult touring is, not to mention how unglamorous it is being a rock star. That's complete rubbish! Of course it's glamorous — how many kids in the street would give anything to change places with us? I'll tell you something, this tour is a complete sell-out and that thrills me more than anything else in the world. To me, playing on stage to such big crowds means we've truly made it. In fact, I'm so happy and content with life at the moment that I'm constantly walking about with a big grin on my face. That's how much performing for the REAL fans gets to me."

Lest you think otherwise, let me tell you Ian Gillan meant every last dotted 'i' and crossed 't' in

that statement — the evidence for all of this is overwhelming. For instance, whilst most megaheavy outfits limit themselves to UK tours of no more than 15 dates and some (no names, no packdrill) are content simply to play just a handful of gigs at overlarge venues like Wembley Arena and Bingley Hall (using the excuse of commercial viability), the Gillan crew completed an incredible 45 shows during November and December of last year, playing before not far short of

200,000 people.

And on each night of the 'Double Trouble' trek, the band put the maximal effort into their performance. Indeed, barely an hour before sidling into this cozy interviewette situation, Ian Gillan had been sweating 110%-worth of talent and energy up there on stage, and in the process transforming the generally guileless gentlefolk of Guildford into dedicated disciples of decibelisation. Motorised Civic Hall Madness reigned for 90 minutes

as the Gillan collective straffed the 2,000 hysterical headbangers with an armada of light and volume, lifting the hordes across the high seas of rifferama and onto the seventh level of earthquake (sic) ecstasy.

Yet throughout, the emphasis was always on musicianship. Gillan are one band who don't, in the words of David Lee Roth, "play their equipment rather than their instruments." Therein lies the rub. After all, wasn't it just two years ago the heavy metal big bang happened in Britain? And wasn't one of its founding principles that enthusiasm and freshness counted far more than 'mere musicianship'? The irony of it all is that the metallic resurgence simply served to underline a severe home truth — that bands CAN'T play convincing HM without depth and breadth of musical talent, however great the energy they possess.

"When punk came along, it was the thing to be 'street level' and I could understand why it happened," asserts Gillan. "Every-





# GILLAN

Cont'd



thing had got out of proportion in rock circles — bigger shows, private jets, more and more roadies and so on. A reaction against that was necessary. But the disadvantage with the movement was that there's very little for fans to get excited about when songs are just written about the sort of subjects they face every day in their own lives. The fantasy/glamour element, so important to rock, was missing.

"With the New Wave of British Heavy Metal, the opposite was true. Glamour came back into fashion, but there was a distinct lack of musical substance. I don't wanna generalise 'cos there's a great deal of young, heavy metal talent around. But for the most part, the younger bands haven't struck the right balance between reality and fantasy in their songs and approach. Mind you I, and my contemporaries, had one great advantage over today's stars — we grew up with English pop. We could call on a greater, immediate diversity of influences, from Elvis Presley to John Lee Hooker.

"However, coming back to the revolution in British rock music, I believe, although it may sound strange, that Gillan played its role in the process as well. Sure, we do write songs about whisky, women and cigarettes — like most heavy groups. Yet, we also have material with far more to say — such as 'No Laughing In Heaven' and 'Born To Kill', which are designed to make people sit up and think. This diversity of numbers is directly because everyone in the band contributes on the writing side and so, although there is a recognisable Gillan sound, the different personalities in the band have their obvious complementing influence."

No-one, I suspect, will be more influential on future Gillan projects than 'new' guitarist Janick Gers. In the six months or so that the Polish-descended axeman has been a Gillanite, he's already made his mark. As he showed at Guildford, he stalks around the stage like a demented, bellicose ballerina, forever on the move. His guitar approach may not be innovative, but it is effectively exciting. The difference between

Gers and his predecessor Bernie Torme is vast. Whereas Torme's style was abrasive and at times resembled the soundtrack of a crazed tomcat running riot inside a spin-dryer, Gers brings light, shade and subtlety to Gillan, lending a whole new dimension to the band.

And unless I miss my guess, Ian Gillan is singing better than ever at the present time as a direct result of playing with Gers. You see, with Purple, I'm convinced the man thrived on the challenge of playing alongside someone of Ritchie Blackmore's stature. With the latter gone from his life, Gillan seems in recent years to have lacked the competitive edge to really let it rip. Janick Gers has given him back his vocal ammunition.

But, all this doesn't mean to say that 'Tomcat' Torme was squeezed out of the band. On the contrary. The split, though, is still a sensitive issue with Ian Gillan. "Look, I'd rather not say too much now, 'cos I don't wanna harm Bernie's future career. He has to pick up the pieces and start afresh and comments in print that could be misinterpreted can only do him a disservice. All I will say is that everyone in Gillan wishes Bernie the best of luck — he's still a great guitarist and a great guy so far as I'm concerned."

So what exactly happened? In a nutshell, Torme and the band had been drifting apart for some time. The final communication breakdown came when Gillan, in the middle of their 1981 Eurotour, were asked to fly back from Germany to do a Top Of The Pops promotional performance for the single 'No Laughing In Heaven'. The blonde guitarist refused to go — the rest of the band went ahead without him and that, as they say, was the end. Janick Gers, who with his previous band White Spirit had supported Gillan on the 1980 'Glory Road' British tour, came in for a trial period and with scarcely two hours rehearsal, was flung on-stage in Cologne.

"The crowd went crazy that night and we knew Janick was the guy for us. In fact, I believe he's

immeasurably improved us. I don't mean any disrespect to Bernie, but, you see, he was very much influenced by Jimi Hendrix, whereas Janick thinks of Ritchie Blackmore as the guv'nor and his style of playing fits more comfortably into our set-up.

"And Janick is slowly getting a strong identity of his own together. When he first joined up, he lacked real confidence, I think. Now, though, there is a charisma about him and he looks for audience response, which is great. Given time, I'm sure he will contribute as much to music as has Blackmore. Even now, he's far more contemporary than him. I love Ritchie dearly, but the trouble is that he's out of touch with what's going on. I've often told him that he should move back to England, to the country which gave him his musical roots — but so far he's not taken my advice."

Ian Gillan, most definitely IS in touch with the masses. As a frontman he remains one of the supreme communicators in metalloid circles. And with his present line-up, he can only go from strength to strength. "Everyone who has played in the various Gillan bands has contributed something to the music. Yet, with each change I believe the band goes on improving. I'm really happy with what we've got just now, and hopefully the current band will stick together for a long time to come."

And that's a sentiment all HM freaks will echo, 'cos whilst there may not be much laughing in heaven these days, so long as Gillan, the true leaders of the SDP (that's Sonically Devastating Poweragers) remain members of the metalloid parliament, then we can all afford to walk around with smiles on our faces.

Postscript. Did you notice the absence of references to that oft-discussed Deep Purple reunion? Perhaps that's a sign this particular turkey has finally been laid to rest. Ian Gillan, for one, has no commercial/artistic reason to join such a project — not with the current Gillan in such hot form.



# KISS

A



m I really going round the proverbial bend . . . or is it just the rest of mankind? Well, it's either one or the other, 'cos unless my aural receptacles (ears to you) deceive me. Kiss have recently (well, three months ago anyway) released a CONCEPT album. Moreover, the painted foursome have done a good job on it!

Oh sure, this isn't the first time that the Kiss krazies have been involved in conceptual products. But, in the name of Hanna-Barbra, weren't their two Marvel Comic specials and that dreadful movie 'Kiss Meet The Phantom Of The Park' no more than self-indulgent fantasies on an intellectual par with 'Scooby Doo'? This time, though, we have the American Symphony Orchestra and the St. Robert's Choir involved in a project with high-brow pretensions.

Consider. 'Music From The Elder' takes us on a journey into the realms of classic sci-fi narration. 'The Elder' is a collection of "ancients who possess the infinite wisdom of the ages" (or so the record company biography would have us believe) and dedicated to the eternal fight



against evil. To this end they choose suitable earthly champions in every era to defeat the ever-present dark forces (and I'm not referring to Ozzy Osbourne!).

The album takes the listener through the ordeals and trials of a specific 'chosen one' — an orphan trained to tackle the constant excesses of devilry; quite a way removed from 'meet me in the ladies' room, huh?

"We hope and expect people to be surprised by the album," explained drummer Eric Carr, aka "The Fox". "It was originally Gene Simmons' idea. He came up with the concept for a mythical group of all-powerful beings, who've been around since the beginning of time, fighting on the side of good. All we've done now is take it a little further."

Mind you, it should be stressed that this LP arrived at a time when, according to Carr, considerable upheavals were occurring in the Kiss kamp. For one thing, the lads EVEN toyed with the sacrilegious idea of removing their make-up and going on-stage in the nude, as it were. Then again, 'The Elder' only came to fruition after a year of recording. "Yeah, we started in February of last year, recording at Ace Frehley's own studio. But, although some good material came out of it, the overall sound wasn't different enough from what had gone before in Kiss terms. So we scrapped the sessions. A couple of months later, we ran into producer Bob Ezrin, who worked on the 'Destroyer' album, and we recorded with him in Toronto. But again the material sounded too similar to previous Kiss albums and we were really looking for something new."

Eventually, the band latched onto Simmons' suggestion and things developed apace from thereon in. The result is a musically challenging statement of which Carr, for one, is acutely proud. "It's always a risk doing anything different. But it worked out very well. Obviously,

## Unmasked Maturity



there are heavy metal and rock 'n' roll tracks. But the slower numbers have been greatly enhanced by the use of orchestration. I'm not really worried about how our fans will react, 'cos true followers of the band will always accept what we do. Hopefully, those people who've only seen Kiss up 'till now as a cartoon outfit and nothing more will be won over by 'The Elder'."

And rest assured, maniacs, 'The Elder' isn't a one-off aberration. "This release is no more than an extract from the available material. That's why it's full title is 'Music From The Elder'. We could have issued a double album, but decided against that. Already everyone in the band has written more material for a sequel and we would also love to see the story turned into a movie in the near future."

Kiss live shows, always orgies of extravaganzas and pyrofantasies, will also be revamped to include many 'Elder' extracts. "Obviously how much we play from it on-stage will depend on how well the album sells. But what we'd ideally like to do is play 30 to 40 minutes of the old Kiss, 'cos people expect it, and then after an interlude, launch into a complete run-through of 'The Elder'. We'd then finish off with one or two encores, again featuring well-known Kiss songs."

"When I joined Kiss (in the summer of 1980), I was becoming part of a band made famous by songs like 'God Of Thunder & Rock 'n' Roll' etc. So I did expect to play rock in the traditional Kiss style. So this LP, being my recording debut with them, did come as a real surprise. But it was such an exciting project and I definitely think it's worked out real well".

All of which leaves one pondering the mind-bending thought that if Kiss go on moving in 'The Elder' direction, one day people may come to regard them as serious musos in the Genesis/Moody Blues class. Is the world ready for this 'unmasking'?



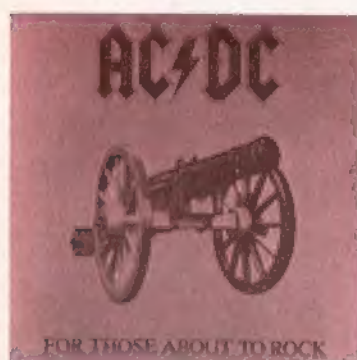


**METAL**  
**Mulisha**



# MOLTEN METAL

Awright, bloodsuckers, are you ready for an outrageous onslaught on your oracular orifices? Or put another way, since everyone else is listing their fave albums of 1981, I thought it was about time that I, Malcolm Dome and editor of this iron-realm, had MY say. So below is a run-down on those LPs (that's LOUD players) which excited me most during the past 12 months.



**'FOR THOSE ABOUT TO ROCK' — AC/DC (ATLANTIC)**

Not only the album of the year, but also AC/DC's finest performance on vinyl to date. This release takes the band a stage further in their progression from a basic rock 'n' roll mob into something with real depth. Awesome power is combined with a plush sense of boogie and the results are staggering.

**'ALLIED FORCES' — TRIUMPH (RCA)**

A stylishly overwhelming amalgam of harsh riffs and concussive pacing. Rik Emmet's guitar-playing reaches new heights of ecstasy as Triumph rage magnificently through classic numbers like 'Allied Forces', 'Fight The Good Fight' and 'Ordinary Man'.



**'FIRE OF UNKNOWN ORIGIN' — BLUE OYSTER CULT (CBS)**

Still the most intelligent purveyors of metal madness, BOC hit top form once more with the gross bad taste of the hilarious 'Joan Crawford', the metal/pop of 'Burnin' For You' and the sword & sorcery of 'Veteran Of The Psychic Wars'.

**'THIS IS THE WAY' — ROSSINGTON COLLINS BAND (MCA)**

Lipsmackin' thirstquenchin'-acetastinboogieating' mastery from Skynyrd's natural successors. Dale Krantz proves herself to have one of rock's finest voices and the songs possess humanity, with and commitment.

**'EARTHSHAKER' — Y&T (A&M)**

No holdin' back for these laceratin' louts. It's straight-down-the-tubes-rock 'n' roll delivered with steel-hard fervour. There's more energy here than you'd find sitting in the heart of a live volcano.



**'ESCAPE' — JOURNEY (CBS)**

From past masters of sophisticated AOR comes a peak release. With ex-Babys keyboardman Jonathan Cain now in residence, Journey pour forth melody after melody, each one gushing with unforgettable panache.



**'HIT & RUN' — GIRL-SCHOOL (BRONZE)**

The best of British from the best in Britain. As with 'Demolition', the girls hit the overdrive button time

and again. However tracks like 'Future Flash' and 'Back To Start' show an altogether more thoughtful facet of the band's talents.

**'DOUBLE TROUBLE' — GILLAN (VIRGIN)**

It's been Gillan's year, what with 'Future Shock' and this double devastator. The man himself sounds younger and fitter than ever, whilst new axeman Janick Gers brings a whole new dimension to the band's sound. And the material is uniformly strong, with 'Born To Kill' especially inspiring.

**'WELCOME TO HELL' — VENOM (NEAT)**

The satanist movement starts here. Venom make the early Sabs seem like prime candidates for Billy Graham revivalist gigs. Their sound is harsh, hard and surly, with vocalist Cronos growling menacingly throughout. The Wild, The Willing & The Wheatley, eh?



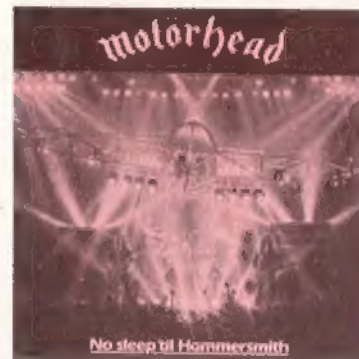
**'US METAL' — VARIOUS (SHRAPNEL IMPORT)**

A superb compilation of IO unknown American metal acts, with guitars well to the fore. Names like Isaak Newton, Whizkey Stik and Chumbi may mean little now, but this album packed with bands for the future.

**'ROCK UNTIL YOU DROP' — RAVEN (NEAT)**

Loon-rock that never whispers when it can scream. Raven come roaring out through the bottom and charge well over the top with delirious abandon. One

to snap your spine and over-heat your sensitivity.



**'NO SLEEP 'TIL HAMMER-SMITH' — MOTORHEAD (BRONZE)**

Arguably the most over-the-top act in HM history, captured live in all their glory. Lemmy's lampooning loudmen speed through a typical onstage set with the emphasis on pyrodrivin', pneumatic pandemonium.

**'MSG' — MICHAEL SCHENKER GROUP (CHRYSA LIS)**

The Germanic gargantua-watt gladiator finds himself a band of forceful consistency. The result is Schenker's finest studio set ever — and that includes his work with UFO.

**'HI INFIDELITY' — REO SPEEDWAGON (EPIC)**

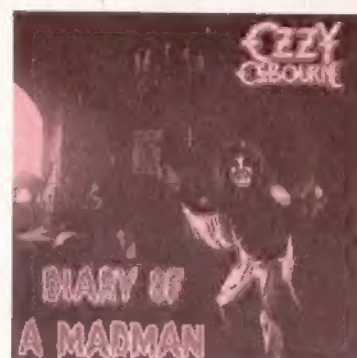
The album that finally, and deservedly, put the 'Wagon into the British charts. Each song comes complete with inbuilt hookability — there's more class here than bodies in 'The Texas Chainsaw Massacre'.

**'THE RODS' — THE RODS (ARISTA)**

YEEEEHAAAAAARGH! This New York threesome hang so far over the edge that in the outrage stakes they make krackpot Khomeini seem like a pacifist monk.

**'DIARY OF A MADMAN' — OZZY OSBOURNE (JET)**

The lunatic has taken over the asylum! The Wizard of Ozz delivers a kamikaze killerwatt carnival of crazed kreations. Yeah verily, the



Demon King lives!

**'FIRE DOWN BELOW' — RIOT (ELEKTRA)**

Rev up those amps and break out those double-barrelled guitars. Toxteth and Brixton seem just playpen fodder by comparison.

**'MOB RULES' — BLACK SABBATH (VERTIGO)**

Some may mourn the passing of the Ozzman, but the new Sabs still make spectacular music. The likes of 'Falling Off The Edge Of The World' are unarguably dramatic.



**'TILL DEAF DO US PART' — SLADE (RCA)**

Still cranking out foot-stompin', armwavin' anthems, Slade remain a musical force to be reckoned with. The opening cut, 'Rock 'N' Roll Preacher (Hallelujah I'm On Fire)' has got to figure among the year's most gonzo garnishings of genius.

**'DON'T SAY NO' — BILLY SQUIER (CAPITOL)**

The Squier of sophistication, Bill moves in for the kill with all the efficiency of a high-class assassin. Could this be the man to challenge Hagar?

## COMPETITION

Now is your chance to get hold of a real collector's item. We have on offer a dozen autographed copies of Gillan albums, just waiting to be claimed. So what do you have to do? Simple (he says) — just answer correctly the three questions below, that's all. Here goes . . .

1) Ian Gillan once played in the sixties group, Episode Six, alongside (a) Roger Glover (b) John McCoy (c) Jimmy Page (d) Barry Manilow?

2) Last year (1981), Gillan made their (a) third (b) fourth (c) fifth (d) sixth successive appearance at the Reading Festival?

3) Gillan's first album on the Virgin Record label was (a) Clear Air Turbulence (b) Future Shock (c) Glory Road (d) Mr Universe?

Just zap down on a POSTCARD please a, b, c, or d for each of the three questions and send it to: GILLAN COMPETITION, Metal Mania, 26 Parkway, London NW1 7AH, to reach us not later than middle of March. The first dozen correct entries out of the draw win a signed Gillan LP so get to it!







## TOOLS OF THE TRADE

When one thinks of Germanic guitar giants, instinctively the name of Michael Schenker comes to mind. However, he is by no means the only impressive heavy metal axeman to have emerged from this country. The likes of Rudy Schenker (Scorpions), Wolf Hoffman (Accept) and Klaus Hess (Jane) are all technically dilligent and charismatically powerful. And then there's Herr Uli John Roth.

Arguably the most accomplished rock guitarist ever to burst out of Germany (and I'm including Michael Schenker in this sweeping statement), Roth first came into the spotlight when he joined the Scorpions in 1973, performing with dazzling dexterity on the 'Fly To The Rainbow' album. Over the next few years, his creatively electrifying style of playing provided an added dimension to LPs like 'In Trance', 'Virgin Killer' and 'Tokyo Tapes', before he finally quit in 1978 to pursue a solo career.

Within months, he'd put together a trio called Electric Sun, featuring Clive Edwards (formerly a member of Wild Horses, the Pat Travers Band and now with Lionheart) on drums and bassist Ule Ritgen. Their first album, 'Earthquake' came out on Brain Records in Germany during 1979. Sadly, it wasn't released in Britain. Neither was the follow-up, the devastating 'Fire Wind', featuring alongside Roth, Ritgen and new drummer Sidhatta Gautama. The latter came out early last year, since when the band have primarily been gigging around Europe.

So much for the biographical background. But what of Roth's more technical side? When, for example, did he first pick up a guitar?

"I started getting into guitars when I was 13 — that was in 1968. I had played the trumpet for about nine months before-

my first Fender Stratocaster."

Aside from using a Gibson Firewind on about half the tracks for 'Fly To The Rainbow', Roth has stuck religiously to the reliable Strat ever since. "I'm an absolute Fender addict. It has a clean, pure sound which comes over as very unspoilt and very personalised. Something like a Gibson is too clinical and impersonal for my tastes. However, I do use Gibson strings because I find them the most reliable on the market. There are two basic problems attached to strings

— they keep breaking and haven't quite the right sound. Gibson's come closer than any others I've found so far in giving satisfaction. But really I think the only way I'm ever gonna get near to perfection is by sitting down with a manufacturer

the sustain I wanted, but was only any good for lead guitar. The real amp for my style is a Marshall, which allows me to do most of the things I want. I've used one since 1972."

And what IS Roth's style of playing? Even the most cursory listen to either the Scorpions or Electric Sun reveals a definite Hendrix influence. So, maniacs, don't go into a state of shock when I tell you that Roth's favourite guitarist is the lionised left-handed legend. "Hendrix was certainly my first and most influential teacher. In fact,

he's the only guitarist whose sound I would admit to loving. I first heard him in '67 on German TV performing 'Hey Joe' and from that moment I knew he had the sound for me. He played the guitar in such an explor-

his spiritual feel, not to copy him. The only thing that matters is to transmit the inspiration of the mind onto guitar. Too many musicians these days emphasise technique rather than feeling. Technique is no more than a tool to be learnt. If you take up an instrument, you must start thinking in terms of 'feel' immediately. Today's guitarists unfortunately are all fingers and no melodies or ideas."

Roth, though, isn't purely guitar-orientated. "I'm not totally besotted by the guitar... I'm equally in love with other instruments like the piano and violin. And it might surprise some people when I say that I'm no hard rock freak. I prefer listening to classical music by great composers like Beethoven and Chopin."

These diverse musical tastes inevitably come through on vinyl. 'Earthquake', for instance, has one track, 'Burning Wheels Turning', that contains an extract from Tchaikowsky's 'Piano Concerto No. 1'. "I actually went through a two and a half year period when I abandoned the electric guitar for the classical. Eventually I became reasonably proficient and then spent six months with an American teacher studying interpretation. But I soon realised that there were few chances to get involved in musical exploration on the classical guitar.

"So, in 1973, I switched back to electric and joined the Scorpions. But even when I was with them, I wanted to play in a three-piece format to develop my technique. When you're in a band like the Scorpions you have to play rhythm guitar in a very basic fashion, which I found very empty and boring. Going into a trio like Electric Sun has forced me to learn my instrument properly, for the first time."

So now you know why Fast Eddie joined Motorhead! Seriously though, if nothing else, perhaps it's worth all you budding guitar heroes remembering Roth's simple philosophy that learning to play the chords shouldn't be seen as a substitute for sensitivity. And if you want a practical demonstration of what he's on about, cop a blast of either 'Earthquake' or 'Fire Wind' — you might have your eyes opened to a new 'way'.



German-built Framus. "In the late sixties, this was quite a well-known make and the guitar had a sound that was a cross between Fender and Gibson, although not as good as either of them. I've still got this model somewhere, but I stopped playing it in 1971, which was when I bought

and giving them precise specifications."

A similar problem in lack of perfection occurs, according to Roth, with amps. "My first amp was an AC30, which I used from about '69-'72. I used to play with three coupled together as they were the only ones I could afford! It had

atary fashion and got truly incredible things out of it."

"I very much believe that he didn't mechanically play musical notes but was interpreting pictures in his mind and spirit. He never let his fingers command him, but allowed ideas to flow freely and spontaneously. My aim as a guitarist is to emulate



**GIRLSCHOOL**



**METAL**  
**Matta**



# GIRLSCHOOL

## *Dynamic Demolition Damsels*

**T**hey may not have been the first but, by the gods of thunder, Girlschool are undeniably the best female heavy rock band ever to hit the planet. In the five years or so of their existence these dynamic demolition damsels have headlined the prestigious Reading festival, achieved Top Five chart status with their second album, 'Hit & Run', AND, in the company of Motorhead, blazed up to numero four with the single 'Please Don't Touch', a roustabout re-working of the old Johnny Kidd & The Pirates number.

So, what is it that has seen Girlschool succeed where the talented likes of Fanny, Bertha, and the Runaways have failed? Just put it down to that life-giving combination of luck, astute management by Doug Smith, a strong sense of determination, sheer hard work — and, most important of all, a vast array of talent.

It wasn't always that way. Who would have thought back in the days of Painted Lady during 1977, when schoolfriends Kim McAuliffe and Di 'Enid' Williams first put together a rock band, that one day the world would be their oyster? At that time no-one took them seriously. However, starting from scratch, Kim learnt rhythm guitar and Enid picked up the rudiments of bass playing. And by the time Kelly Johnson (lead guitar) and Denise Dufort (drums) were added to the line-up in March 1978, Painted Lady had become Girlschool



and the dye was cast.

Since when these mistresses of metallica have supported such as Motorhead, Black Sabbath, Uriah Heep, Wild Horses and Krokus, completed two major headlining tours of their own, recorded two chart albums, seven successful singles AND toured to tumultuous receptions all over Europe and Canada.

During his 1979 tour, Ted Nugent refused to allow Girlschool to support him as he wouldn't play "with a bunch of chicks". Three years on one can understand why — these high priestesses of HM would have blown him away, leaving the roadcrew to scrape his remains off the amps!

But, maniacs, what of the future? Currently, the girls are back in the recording studio, laying down tracks for their third album — and that, would you believe, has the tentative title of 'Screamin' Blue Murder'. The results of these latest sessions should be on the streets by the spring — in time for their next major tour of Britain. And a book on Girlschool is also being put together for future consumption.

In the meantime, as you wait salivatingly for the band to return to action, feast your eyes on the photos and remember this — these beauties are not only fit to drool over, they also deliver hard-core metallic melodrama that's high on drama and, thankfully, low on mellow content. Both visually and aurally, there's nothing mild-mannered about Kim, Kelly, Enid or Denise!







## RAVEN

To paraphrase Pink Floyd, this torrid trio will have you Raven and droolin' at their maniacal antics. Believe me, these Newcastle nutters are about as subtle as Nellie The Elephant in wellies — and just about as graceful, too!

Formed some six years ago, the band spent the early part of their career gigging around their local North-Eastern scene, supporting among others the Stranglers and the Motors. Things really started to move for them when the present three-man line-up came into being at the beginning of 1980. Thus with John Gallagher on bass/vocals, his brother Mark on guitar and drumming demon Rob Hunter, Raven have swooped across the country playing with the likes of Girl, Angel Witch, Ozzy Osbourne, Iron Maiden and Whitesnake.

## HANDSOME BEASTS

Is 'Beastiality' about to become a way of life for the nation's youth? It will if the Handsome Beasts have any say — 'Beastiality' being the title of the first album by these blitzkreig barbarians from Birmingham.

A four-piece, the Beasties first came into existence some three years back, lining up then with Garry Dallaway on vocals, James Barrett (lead guitar), Steven Hough (bass) and Pete Malbasa (drums). It was this fearsome foursome that recorded the band's debut single, the raucous 'All Riot Now', released on Sedgley-based Heavy Metal Records during June of 1980. The seven-inch sonic showstopper sold well enough to enter the alternative charts. Subsequently, though, Barrett quit the band and was replaced by Phil Aston. That was early in 1981, since when the lads haven't exactly been idle. A second single, 'Breaker' (complete with mock Japanese sleeve), was issued (again on HM Records) and

And everywhere they roamed, Raven's primordial sense of polydecibel pugilism never failed to have audiences on their feet.

Vinylly, the trio first hit the racks with 'Don't Need Your Money' on Wallsend — based Neat Records. Following on from this have come tracks on two compilations — namely 'Let It Rip' on MCA's 'Brute Force' and 'Inquisitor', the opening track on Neat's 'Leadweight' cassette release. And last October came the lads' finest hour (or 'at least 40 minutes'), when 'Rock Until You Drop' (their debut album), broke out of the Neat catalogue and strongarmed its way into the charts. One of the year's finest efforts is boasted a Wall (send) of sound that took in such aptly-entitled numbers as 'Over The Top', 'Lambs To The Slaughter' and covers of Sweet faves 'Hellraiser' plus 'Action'.

With their maniacal



the anthemic 'Local Heroes' cropped up on the compilation album, 'Heavy Metal Heroes', an LP that brought together some of the most exciting new names on the scene — bands you will undoubtedly be reading about in these pages before long.

However, the crowning glory of the Beasties' career to date must be seen as 'Beastiality'. A nine-track knockout, this goes a long way to showing that these beasts of bludgeon have a diverse grasp of heavy dynamics. For not only can they thunder through hooligan rock raunchers with the best of 'em but they can also slow down the pace and inject a sense of dignity and style into the proceedings. And as if that weren't enough, the band possesses in Dallaway one of rock's biggest characters — literally! At 23-stone, it's no wonder they call him 'Tubby'. And you thought the age of the rock dinosaur was dead!



passion for overkill outrage, Raven should be around for

some time to come — you have been warned!



Scott Smith.

In 1980, 'Loverboy' appeared on CBS — and although it didn't pull up any trees over here, the Americans went wild about the boys. Within months, the album had gone gold and a single from it, 'Turn Me Loose', was etching its mark in the charts. A second LP, 'Get Lucky', has just appeared in the States to phenomenal reaction and this is due out here soon to coincide with the band's first visit to these shores as support to label-mates, Journey. And it shouldn't be long before we Brits succumb, in our turn, to Loverboy's swish, stylish and sophisticated sense of hard rock.

## TYTAN

Special notice to all those still mourning the recent demise of Angel Witch — shake off the ashes and sackcloth and break out the champers, 'cos Tytan are all revved up and ready to rock.

Let me explain. Several months back, London trio Angel Witch split up, leaving behind them a trail of dedicated fans throughout the land, mourning the loss of one of the most exciting heavy bands to emerge over the past few years. But now, things are definitely on the move again. For AW bassist Kevin Riddles and drummer Dave Dufort have replaced the wail of the Witch with the terror of Tytan. Joining them in this new venture are former Orion guitarist Steve Gibbs and vocalist Kkal Swann.

This combination has all the heaviness of the new Black Sabbath coupled with the melodic accessibility of Michael Schenker and his Group. They can hit the rhythmic riffs harder than Ray Milland hit the bottle in 'Lost Weekend' (as on the brawling 'Blind Men & Fools') yet are also capable of equalling Russ Ballard in the metal/pop stakes with numbers like 'Forever Gone'. Already the band has attracted enormous interest from every quarter. So book your berth now, 'cos no-one is gonna sink this Tytanic!

## LOVERBOY

No, not the title of Rod Stewart's latest LP, rather this is an army of ace AOR aficionados from Vancouver in Canada. A quintet, Loverboy first reared their collective head in 1979,

when guitarist Paul Dean and vocalist Mike Reno joined forces. Before long, they were teaming up with drummer Matt Frenette (like Dean, a former member of Streetheart, one of Vancouver's strongest heavy outfits), keyboardman Doug Johnson and bassist







**'LET THERE BE ROCK'**  
— AC/DC (FROM THE ALBUM 'LET THERE BE ROCK')

"As with my first choice, this to me sums up what it's all about — plus of course AC/DC are just about the best boogie band in the world."

tried to avoid the obvious choice of 'Stairway . . .', this is a number that I don't think any true HM freak can ignore. As for 'Rock 'N' Roll', it's one of the most basic things Zeppelin have ever done, yet the power they put into it, took it away above just being straight rock song."



**'OVERKILL'** — MOTORHEAD (FROM THE ALBUM 'OVERKILL')

"Now this I had to include as a contrast to the previous track. This has got to be the most manic piece of over-the-top lunacy ever put on record. It sounds like a cross between World War III and the film 'Earthquake'. The only record ever to be recorded in 'Sensurround' — it's great, I love it."

Tytan drummer Dave Dufort picks his favourite ten heavy tracks of all time:



**'GATES OF BABYLON'** — RAINBOW (FROM THE ALBUM 'LONG LIVE ROCK 'N' ROLL')

"A very haunting number but powerful as hell, thanks to Cozy Powell's drumming and Dio's voice. I love the dramatic arrangement."



track is a prime example, especially in the Bonham-esque style of drumming. Nonetheless, it's done extremely well — nice guitar solo too."

**'EYES OF THE WORLD'** — RAINBOW (FROM THE ALBUM 'DOWN TO EARTH')

"Another great piece of drama from Rainbow. I'm very much into big arrangements, provided they're relevant to the number, and this band always manage to get the most out of what they do."

**'GIVING IT ALL AWAY'** — RECKLESS (FROM THE ALBUM 'RECKLESS')

"This is a band which seem to draw at times very obvious influences — namely from Zeppelin. This

**'WRITING ON THE WALL'** — TED NUGENT & MEATLOAF (FROM THE ALBUM 'FREE FOR ALL')

"I think the combination of these two worked very well at the time and I just find this a good track to listen to when I don't want my ears totally blasted. Meatloaf's voice makes the number what it is."

**'LAYIN' IT ON THE LINE'** — TRIUMPH (FROM THE ALBUM 'JUST A GAME')

"Back to slightly subtler things, namely a band with a name that reminds me of a bra advert! They use some very good vocal harmonies on record and this track is a good example. As with Reckless, I find certain prominent Zeppelin influences — but that's what I like to hear, provided it's well done, and this is."

**'LONG LIVE ROCK 'N' ROLL'** — RAINBOW (FROM THE ALBUM 'LONG LIVE ROCK 'N' ROLL')

"Great band. Great track that just about sums up the way myself and millions of people feel about rock music."

**'STAIRWAY TO HEAVEN'/'ROCK 'N' ROLL'** — LED ZEPPELIN (FROM THE ALBUM '4')

Two tracks from Zep showing two sides of the band which gave the word 'heavy' a new meaning. I find both tracks equally exciting and much as I've



**'STARGAZER'** — RAINBOW (FROM THE ALBUM 'RISING')

"By now I think it's obvious that I'm into Rainbow! This for me at least was their most representative period and line-up. The drum intro is great, as is the feel."

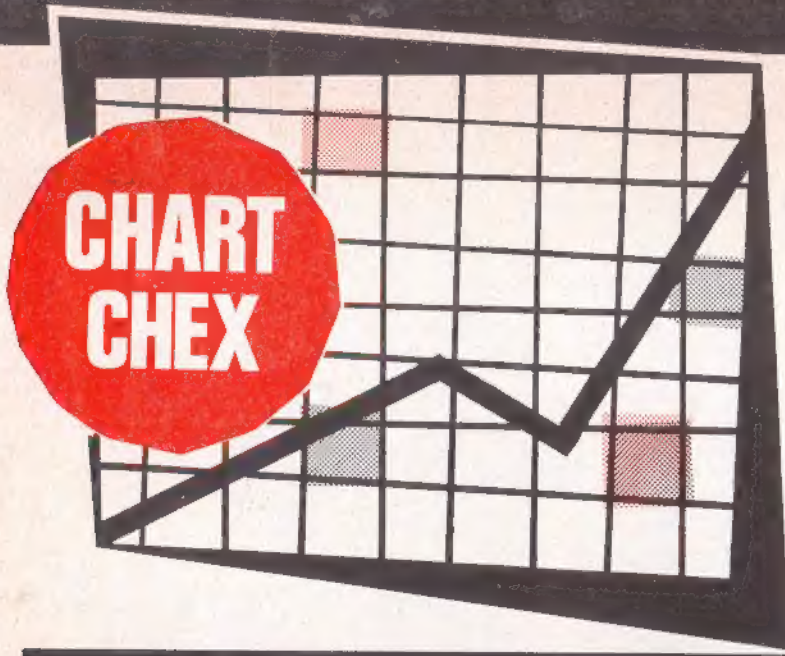


Chart supplied by Stuart 'Sarmy' Gee, of the Virgin Megastore, 14-16 Oxford St, London W1

- METAL MANIA IMPORT 15**
- 1) 'GET LUCKY' — LOVERBOY (CBS)
  - 2) 'EARTHSHAKER' — Y&T (A&M)
  - 3) 'TAKE NO PRISONERS' — MOLLY HATCHET (Epic)
  - 4) 'WHITFORD/ST. HOLMES' — WHITFORD/ST. HOLMES (CBS)
  - 5) 'UNTOLD PASSION' — NEIL SCHÖN & JAN HAMMER (CBS)
  - 6) 'US METAL' — VARIOUS (Shrapnel Records)
  - 7) 'VIOLATION' — STARZ (A&M)
  - 8) 'HARD 'N' HEAVY' — A&A (A&M)
  - 9) 'FLYING HIGH' — RAINBOW (Polydor)
  - 10) 'RODS' — RODS (A&M)
  - 11) 'DREAM AFTER DREAM' — JOURNEY (CBS)
  - 12) 'BREAKER' — AC/DC (Atlantic)
  - 13) 'FIREWIND' — ELECTRIC BLUE (A&M)
  - 14) 'NO RESERVATIONS' — THE STRANGLERS (A&M)
  - 15) 'SHOT DOWN IN FLAMES' — SEVEN (Epic)

**METAL MANIA UK 20**

- 1) 'FOR THOSE ABOUT TO ROCK' — AC/DC (Atlantic)
- 2) 'MARAUDER' — BLACKFOOT (Atco)
- 3) 'DENIM & LEATHER' — SAXON (Carrere)
- 4) 'BEASTIALITY' — HANDSOME BEASTS (Heavy Metal Records)
- 5) 'TILL DEAF DO US PART' — SLADE (RCA)
- 6) 'FRIDAY ROCK SHOW' — VARIOUS (MBC)
- 7) 'DOUBLE TROUBLE' — GILLAN (Virgin)
- 8) 'GREATEST HITS' — RAINBOW (Polydor)
- 9) 'DIARY OF A MADMAN' — OZZY OSBOURNE (Jet)
- 10) 'CRAZY NIGHTS' — TYGERS OF PAN TANG (MCA)
- 11) 'EL LOCO' — ZZ TOP (WEA)
- 12) 'FIRE OF UNKNOWN ORIGIN' — BLUE OYSTER CULT (CBS)
- 13) 'ESCAPE' — JOURNEY (CBS)
- 14) 'THE ELDER' — KISS (Mercury)
- 15) 'RENEGADE' — THIN LIZZY (Vertigo)
- 16) 'HEAVY METAL HEROES' — VARIOUS (Heavy Metal Records)
- 17) 'M&S' — MICHAEL SCHENKER GROUP (Chrysalis)
- 18) 'FIRE DOWN BELOW' — RHCP (Elektra)
- 19) 'AIR WARNING' — ANI DIK (A&M)
- 20) 'WASTED' — THE STRANGLERS (A&M)





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